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ENG 3504-001: Film and Literature

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Eastern Illinois University

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English 3504, section 001:
**“Fella, you don’t know what this story means”: Paranoia and Trauma in Literature
and Film**
Fall 2021 | Coleman 3691 | Tuesday and Thursday 12.30 PM-2.30 PM

Instructor: Dr. Bobby Martínez

Office: Coleman 3371

E-mail: rlmartinez@eiu.edu

Virtual Zoom Office Hours: Mondays, 12 NOON-2 PM; Wednesdays, 12 NOON-2.30 PM; Thursdays, 2.30 PM-3.30 PM; & by APPOINTMENT.

Class Websites: D2L course page and <http://www.martinezliteraria.com/eng3504/>

Course Description:

English 3504 (2-2-3, fall/spring) is an exploration of the “practical and theoretical relations between film and literature.” In this course, we will focus on film and literature that respond to key political, social, and philosophical challenges of the late-twentieth century and emerging twenty-first century. Specifically, we will examine how film and literature attempt to capture, represent, and explore themes of paranoia, conspiracy, and trauma in our political and social reality. Some of our films and texts will have their roots in major cultural events (such as the political assassinations and scandals of the 1960s/early 1970s, the Vietnam War, the conditions of the Cold War), while others will focus on more subtle social and technological developments and their impact on humanity. Crucial to this class will be the question of identity and the nature of truth—in other words, how do we process shocking or violent events and attempt to make sense of them? What is evil, and how do we deal with it? How do perplexing experiences affect our sense of personal and national history? [*Themes: Identity & Culture; Law & Social Justice; Genre, Form & Poetics; Media, Technology & Popular Culture*]

Course Learning Goals:

- Students will develop a critical vocabulary of film/cinematic techniques in order to understand how films work and to interpret films intelligently.
- Students will develop an intellectual and cultural understanding of how practical and theoretical ideas operate between the genres of cinema and literature.
- Students will identify central literary and cinematic innovations and tendencies of the modern war/post-war periods through the contemporary (i.e., 1930s-present).
- Students will develop a complex understanding of the social, historical, and cultural context of the films and literature under study.
- Students will work on and develop their critical reading and critical thinking skills through intensive engagement with a variety of traditional print and multimedia texts across multiple genres (including literature, film studies, political philosophy, literary and cultural theory).
- Students will develop sophisticated written and oral research and argumentative skills through the creation and presentation of short analytical response papers, periodic examinations, and intensive research term papers.
- Students will enhance their writing and critical thinking skills by completing revisions of analytical papers.
- Students will understand the differences and commonalities of how film and literature work to represent nuances of gender, sexuality, politics, psychology, and identity (as being explored by the filmmakers and writers under discussion).]

Course Expectations:

- Students are required to attend all film screenings.
- Students will engage in enthusiastic class discussion. “Enthusiastic” means come to class prepared to share your ideas and interpretations about what you have read or watched.
- Students will be prepared and committed to write frequent short analytical responses to course texts (i.e., films and print material) and to complete a research term paper.
- Students are required to have all reading assignments completed for class (as indicated by the class schedule). Reading quizzes may be given to ensure timely completion of assignments.

Required Texts:

- Pat Barker, *Union Street & Blow Your House Down*
- Bernard Dick, *Anatomy of Film* (6th ed)
- Paula Hawkins, *The Girl on the Train*
- Tim O’Brien, *In the Lake of the Woods*
- Toni Morrison, *The Bluest Eye*
- Erika Sánchez, *I Am Not Your Perfect Mexican Daughter*
- Juan Gabriel Vásquez, *The Sound of Things Falling*

Required Screenings:

- Oliver Stone, *Platoon*
- Alan Pakula, *The Parallax View*
- Emmanuel Osei-Kuffour Jr., *Black Box*
- Pablo Larraín, *Post Mortem*
- Bryan Forbes, *The Stepford Wives*
- Anders Thomas Jensen, *Riders of Justice*
- Emerald Fennell, *Promising Young Woman*

Screenings in and Readings for Class:

You are required to attend all class film screenings and to do all assigned reading for this course. More importantly, you are expected to read all assignments and watch all films **carefully** and **conscientiously**, meaning you are to make note of your reactions to the readings/films and be prepared to share your critical thoughts and interpretations of the works we cover. If you do not understand something in the reading, you should read it again and work at its meaning; likewise, if something about a film is perplexing, watch it again and think about it carefully. This process is what is known as “critical reading” and “critical thinking”: you must study a writer’s language or filmmaker’s films and think critically about its meanings and ramifications.

The text listed above is available from Textbook Rental (TRS). Other required readings will be available online via our course page on D2L. On the day that a text is to be discussed, you must have that work with you in class. For **electronic readings (PDF or Web documents)**, you must **have readable access to those documents in class on the day the material is discussed**. Since this course emphasizes careful reading and writing, you must either print out the document(s) or use a laptop, desktop, iPad, Kindle, or Nook to view them. ***Using Smartphones to view readings for class discussion is not acceptable, unless directed to do so by the instructor.***

Content Warning:

Contemporary, and especially postmodern, texts (“texts” meaning novels, films, music, poems, etc.) often use violence and disturbing misappropriations of sex (rape and other forms of sexual abuse) as a way to get readers’ attention and tell stories that represent realities and challenges they see in

their worlds. Some of our texts may prove either emotionally painful for or morally offensive to you. If you're unwilling to read such material, please consider switching to another course. If you consider this literature worth reading but find yourself upset by it, always feel free to talk to me during my office hours, and to bring up your concerns during class if you're comfortable.

Smartphone/Social Media Policy:

To protect the safety of the classroom and the privacy of the students, usage of cell phones or smartphones during class to videotape, to text, and to access social media sites or apps (e.g., Twitter, Facebook, Tumblr, YouTube, etc.) **is strictly forbidden**. Smartphone or cell phone use during class will only be permitted with the prior approval of the instructor.

Required Attendance, Materials & Editions:

- Check e-mail via Panthermail **daily**
- Visit class website and D2L site frequently (*use Firefox or Safari browsers*)
- Sign up for Remind texting app
- Use text editions found at Textbook Rental
- Attend class and participate daily in discussion
- **Take notes** during all film screenings
- Attend all film screenings

Attendance in English 3504 means that you are present in class each day in both *body and mind*—that is, I expect you to come to class each day having completed any required reading or listening or viewing assignments and ready to share your thoughtful, considered ideas. **Missing class and not completing assignments are not acceptable**. If you become ill or experience family or personal difficulties beyond your control, then you must notify me of your absence as soon as possible. Not completing daily assignments and not contributing to class discussion will result in poor participation grade scores. If you miss more than three (3) classes, your final course grade will be penalized: starting with the fourth (4th) absence, a "+" or "-" will be deducted from your final course grade.

Turning in Assignments & Feedback:

Assignments turned in via D2L Dropbox must be in **Microsoft Word format**. Instructor feedback will be embedded in graded writing. Be sure to review and save your graded essays. One of your most important tools for improvement will be the comments and corrections I make in or suggest to your writing. *If you wish to see your writing improve and your grade rise as the semester progresses, you must carefully refer back to these written comments as you write subsequent essays.*

Guidelines for Specific Assignments:

All written work should be formatted thus:

- Use Microsoft Word
- Use Double-spaced, 12-point Times New Roman or Cambria font
- Use 1" (top/bottom) and 1.25" (left/right) margins
- Include your name, course name, professor's name, and date on the front page
- Include a title for your essays
- Place your name and page numbers in the headers of your essays
- Turn in all written work electronically via D2L Dropbox
- Film Note-taking Log must be turned in hard copy (print out or use notebook)

Grading Scale:

- A = 94-100
- A- = 90-93
- B+ = 87-89
- B = 84-86
- B- = 80-83
- C+ = 77-79
- C = 74-76
- C- = 70-73
- D = 64-69
- F = 63 and below

Grading of Assignments:

- Film Analysis Paper: 15%
- Literary Analysis Paper: 15%
- Class Participation/discussion/possible reading quizzes: 15%
- Research Term Paper on Film or Literature: 20%
- Midterm Exam: 10%
- Final Exam: 20%

Specific Assignments:

All papers should be created in Microsoft Word using double-spaced, 12-point Times New Roman font, with 1" (top/bottom) and 1.25" (left/right) margins. Make sure to include your name, course name, professor's name, and date on the front page; a title for your paper; and your name and page numbers in the headers of the paper. All course essays will be turned in electronically via D2L Dropbox.

- Class Participation: Attending class means that you demonstrate a clear sense of intellectual curiosity and engagement with the course material. Take notes each day. Share your ideas about the readings we complete, the films we study, and actively work with your peers to create the classroom space into a community of excited learners. Being passive and silent is unacceptable. If students are not consistently active in class discussion, reading quizzes will become frequent.
- Film Analysis Paper (4-6 pages): This essay requires you to analyze closely a film in our course. The purpose of this assignment is meant to help you develop and demonstrate a stronger grasp of film vocabulary to use when analyzing cinema. You should cite several pieces of specific evidence from the film (scenes, dialogue) and use film vocabulary to break down the evidence and explain its significance to your thesis idea about the film.
- Literary Analysis Paper (6-8 pages): You must choose to write about one of the novels we have covered in the course. You should identify a specific topic of interest to you in the novel and develop an argument that interprets that aspect of the novel. For example, you may wish to discuss the treatment of a certain character or theme, the use of a recurring image, motif, or word/phrase in a given work, but make sure your topic is focused. Remember, this paper must present a convincing interpretation of the work you have chosen. Outside research is not required for this paper; it should simply be your analysis of the text(s) at hand.

- **Research Term Paper on Film or Literature (9-12 pages):** This paper still requires you to close read and analyze a particular text from or related to class, but your choice of text must be different from the choice of your first paper. Outside research is required for this paper (at least three academic, professional sources). You must cite your sources in MLA format.
- **Midterm and Final Exams:** These exams will assess your understanding of core skills and ideas you should be learning as the course progresses. The exams will often consist of identifying passages or scenes from materials read/watched and discussing the thematic and intellectual significance of the passages/scenes. Students will also be asked to complete short answer and longer essay questions that will assess their ability to synthesize and make intelligent arguments and observations about themes and ideas between literature, film, and theoretical/cultural/historical concepts.

Student Academic Integrity:

Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

Disability Services:

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by McAfee Gym, Room 1210, or call 217-581-6583.

Student Success Center:

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call [217-581-6696](tel:217-581-6696), or go to McAfee Gym, Room 1301.

Tech Support:

If you need assistance with D2L, call D2L Support toll free at 1-877-325-7778. Support is available 24 hours a day, seven days a week. E-mail and Chat options are also available on the "My Home" page after logging in to D2L. Other D2L resources including a D2L Orientation course for students are available on the same page. For technical questions regarding other software, hardware, network issues, EIU NetID/password, or Panthermail, please contact the ITS Helpdesk at 217-581-4357 during regular business hours (8 am-5 pm) or submit a help ticket at <https://techsupport.eiu.edu/>. If you have a question regarding course content, contact your instructor.

COVID-19 Practices & Expectations on EIU's Campus:

All students, regardless of vaccination status, are required to wear face coverings during class. Students may sit in any classroom seat where they are most comfortable. All reasonable efforts will be made to provide modifications to classroom seating arrangements if needed; however, this may not be possible in all situations.

Students should not attend class if they are ill or feel sick and should consult the student health clinic if they have any COVID-19-like symptoms. Everyone in the campus community is responsible for following practices that reduce risk. If you have a health condition that may require a potential classroom accommodation or variation from current EIU COVID-19 policy, please

contact Student Disability Services (studentdisability@eiu.edu or 581-6583) to determine what options may be available based on current CDC guidance.

If you are unable to follow EIU's COVID-19 guidelines, you may be asked to leave class or office hours as compliance with public health guidance is essential. Accommodations for instruction and make-up work will be made for students with documented medical absences according to IGP #43 [<https://castle.eiu.edu/auditing/043.php>]. To view the latest EIU COVID-19 related information and any policy updates, please visit <https://www.eiu.edu/covid/>.

Tentative Class Schedule – English 3504: Film & Literature – Fall 2021

Date	What's Happening in Class	Homework
Tues., 8/24	Introduction to course; introduction to the post-war era/course themes; introduction to film studies	In <i>Anatomy of Film</i> , read the following sections: - "Sound" (pp. 36-50) - "Mise-en-Scène" (pp. 86-98) - "The Shot" (pp. 51-63) - sections on shots and editing (pp. 69-83) Complete Film Vocabulary Worksheet (D2L) for Thursday's class
Thurs., 8/26	Discuss Film Vocabulary Worksheet (bring to class) and practice film analysis using in-class examples	- Continue to study and get familiar with film analysis terminology - Watch Oliver Stone's <i>Platoon</i> via D2L; take notes as you watch the film
Tues., 8/31	Discuss Stone's <i>Platoon</i>	Begin reading O'Brien's <i>In the Lake of the Woods</i> (pp. 1-50); take notes as you read
Thurs., 9/2	Begin discussion of <i>In the Lake of the Woods</i>	Read O'Brien's <i>In the Lake of the Woods</i> (pp. 51-120); take notes as you read Begin working on Analysis Task essay on <i>Platoon</i>
Tues., 9/7	Discuss <i>In the Lake of the Woods</i>	Read O'Brien's <i>In the Lake of the Woods</i> (pp. 121-171); take notes as you read
Thurs., 9/9	Discuss <i>In the Lake of the Woods</i>	Read O'Brien's <i>In the Lake of the Woods</i> (pp. 172-242); take notes as you read
Mon., 9/13	Film Analysis Paper on <i>Platoon</i> due in D2L Dropbox by 5 PM	
Tues., 9/14	Discuss <i>In the Lake of the Woods</i>	Finish reading O'Brien's <i>In the Lake of the Woods</i> (pp. 243-303); take notes as you read
Thurs., 9/16	Finish discussion of <i>In the Lake of the Woods</i>	Watch Alan Pakula's <i>The Parallax View</i> via D2L; take notes as you watch the film
Tues., 9/21	Discuss Pakula's <i>The Parallax View</i>	Start reading Vásquez's <i>The Sound of Things Falling</i> (pp. 3-53); take notes as you read
Thurs., 9/23	Begin discussion of Vásquez's <i>The Sound of Things Falling</i>	Read Vásquez's <i>The Sound of Things Falling</i> (pp. 54-124); take notes as you

		read
Tues., 9/28	Discuss Vásquez's <i>The Sound of Things Falling</i>	Read Vásquez's <i>The Sound of Things Falling</i> (pp. 125-175); take notes as you read
Thurs., 9/30	Discuss Vásquez's <i>The Sound of Things Falling</i>	Read Vásquez's <i>The Sound of Things Falling</i> (pp. 176-246); take notes as you read
Tues., 10/5	Discuss Vásquez's <i>The Sound of Things Falling</i>	Finish reading Vásquez's <i>The Sound of Things Falling</i> (pp. 247-298); take notes as you read Start studying for Midterm Exam!
Thurs., 10/7	Finish discussion of Vásquez's <i>The Sound of Things Falling</i>	Watch Larraín's <i>Post Mortem</i> via D2L; take notes as you watch the film Start studying for Midterm Exam!
Tues., 10/12	Discuss Larraín's <i>Post Mortem</i>	Study for Midterm Exam!
Thurs., 10/14	Midterm Exam	Start reading Pat Barker's <i>Blow Your House Down</i> (pp. 247-317); take notes as you read
Tues., 10/19	Discuss Barker's <i>Blow Your House Down</i>	Read Barker's <i>Blow Your House Down</i> (pp. 317-367); take notes as you read
Thurs., 10/21	Discuss Barker's <i>Blow Your House Down</i>	Finish reading Barker's <i>Blow Your House Down</i> (pp. 371-416); take notes as you read
Tues., 10/26	Finish discussion of Barker's <i>Blow Your House Down</i>	Watch Tobe Hooper's <i>The Texas Chainsaw Massacre</i> via D2L; take notes as you watch the film
Thurs., 10/28	Discuss Hooper's <i>The Texas Chainsaw Massacre</i>	- Read W.E.B. DuBois's "Of Our Spiritual Strivings" (D2L); take notes while you read the essay - Begin reading Toni Morrison's <i>The Bluest Eye</i> (pp. 1-30); take notes while you read
Fri., 10/29	Literary Analysis Paper Due in D2L Dropbox by 5 PM	
Tues., 11/2	- Discuss DuBois's "double consciousness" - Begin discussing <i>The Bluest Eye</i>	Read Toni Morrison's <i>The Bluest Eye</i> (pp. 31-81); take notes while you read

Thurs., 11/4	Discuss <i>The Bluest Eye</i>	Read Morrison's <i>The Bluest Eye</i> (82-152); take notes while you read
Tues., 11/9	Discuss <i>The Bluest Eye</i>	Finish reading Toni Morrison's <i>The Bluest Eye</i> (153-206); take notes while you read
Thurs., 11/11	Finish discussion of <i>The Bluest Eye</i>	Watch Emmanuel Osei-Kuffour Jr.'s <i>Black Box</i> via D2L; take notes while you watch the film
Tues., 11/16	Discuss Osei-Kuffour Jr.'s <i>Black Box</i>	Watch Anders Thomas Jensen's <i>Riders of Justice</i> via D2L; take notes while watching the film
Thurs., 11/18	Discuss Jensen's <i>Riders of Justice</i>	Start seriously working on your Research Term Paper, if you haven't started already!
Mon., 11/22- Fri., 11/26	No Classes - Thanksgiving Break	Start seriously working on your Research Term Paper, if you haven't started already!
Tues., 11/30	Watch Emerald Fennell's <i>Promising Young Woman</i> ; take notes while watching the film	
Thurs., 12/2	Discuss Fennell's <i>Promising Young Woman</i>	
Tues., 12/7	Technological-induced Psychosis?: Watch Antonio Campos's <i>Afterschool</i> ; take notes while watching the film	
Thurs., 12/9	Discuss <i>Afterschool</i> Course evaluations/final exam prep	Research Term Paper Due Friday, Dec. 10, at 5 PM in D2L Dropbox.

Final Exam: Monday, Dec. 13, 12.30-2.30 PM